



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

business, and no demand is supplied unless it is a real one. The fact that a large class of Americans demand beauty of a high order in the shops where they buy the necessities and not a few of the luxuries of life, is, I say, a significant one and means much in the development of culture without the quotation marks.

The man whose work has supplied the beauty of sculptured form to the Faience is Clement J. Barnhorn. In this phase of his work he is best represented by the Lord and Taylor Fountain in New York and the Kaufman - Baur in Pittsburgh, while the "Dolphin and Boy" in the Prince George Hotel in New York still remains one of the best examples of the exuberance of childhood, decoratively conceived.

The Seelbach Rathskeller in Louisville is the first product of John Dee Wareham's art, a conventional treatment of castles and other medieval motifs, eighteen panels in all. Later came the decorating of the Fort Pitt Hotel in Pittsburgh and the designing not only of the wall panels but the furniture and dishes as well.

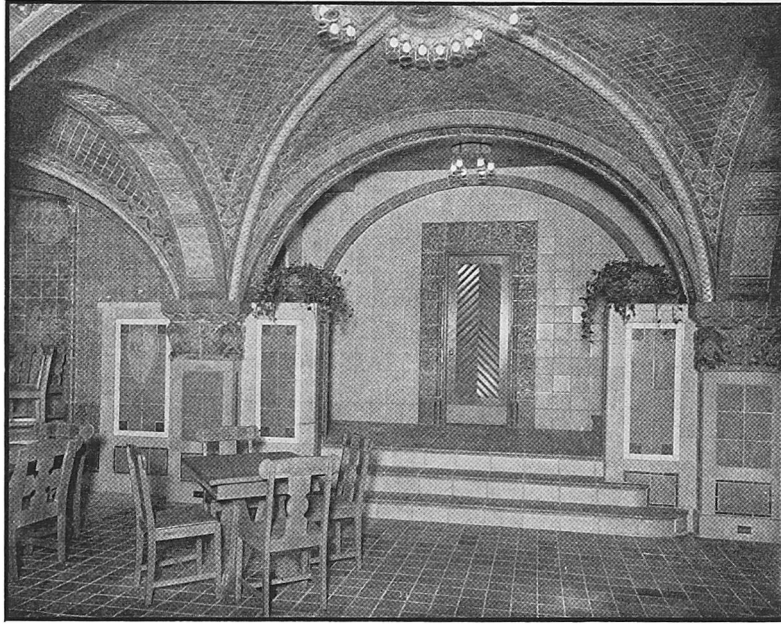
While low glaze-covered relief is used in most of

the interiors this is not true of the Chase Theater in Washington where seven large terra cotta murals ranging in subject from Tragedy to Buffoonery are executed on a plain tiled surface with only a raised line to hold the color. Mr. Wareham's use of the

glazes is individual. The colors with their fascinating uncertainty have led many into accidental pictorial effects, with a not very unsatisfactory result. But back of the decorator is the chemist and endless experiment. And this brings us to a heresy that found expression in a previous paragraph. It concerns that ideal of all architects, Della Robbia glazes. Della Robbia the sculptor is unquestioned, but as a

maker of glazes he was hardly so successful.

Given the range of color, the mechanical perfection and certainty that is characteristic of Rookwood, it is hardly conceivable to what greater heights in the realm of beauty he might have attained. I say it sounds like heresy, but it is ever so with recently realized truths, and those who know will tell you that such is the gift that America owes to Rookwood.



THE NORSE ROOM: FORT PITT HOTEL, PITTSBURGH, PENNSYLVANIA

KUSTARNY

BY N. TOURNEUR

FEW people outside Russia seem to know about Kustarny. Yet it is one of the wonders of that great conglomeration of races—all of whose languages no one person can speak, for they exceed one hundred different tongues.

The Russian peasants, snowed up as they sometimes are for seven months in the year, far from towns, seek a diversion, and in seeking it they have throughout the centuries built up a wonderful crafts art all their own. It is Kustarny. That is, peasant handicrafts, or, better, arts-and-crafts.

Some five hundred years and more ago, when the history of Russia had yet to be written, Kustarny found a humble beginning among humble folk. It may be said to have come into being through force of circumstances—the necessity of the Russian peasantry to find something to do during their long dreary winter. To-day, they produce some of the most exquisitely beautiful things to be seen in the

two hemispheres. Kustarny is very comprehensive. It ranges from toy making and weaving to furniture and leather work—from artistic studies in castiron to most delicate and surprising work in jewelry and precious stones. And the Kustari, or peasant arts and crafts workers, turn out their wares as often as not in no enviable circumstances.

Picture a small room with one little window, through which the dim daylight of winter struggles with an effort; sometimes in mid-winter there are only four hours of daylight. When the darkness draws on, the room is lighted by means of a small oil lamp, or, if the family is very poor, and most of them are, by a torch of pine wood dipped in oil. Aided by the fitful flicker, the occupants create these artistic masterpieces, which call forth the enthusiastic admiration of buyers and connoisseurs.

Jewelry and bronze, enamel, horn work, and carving, embroidery and lace form some of the



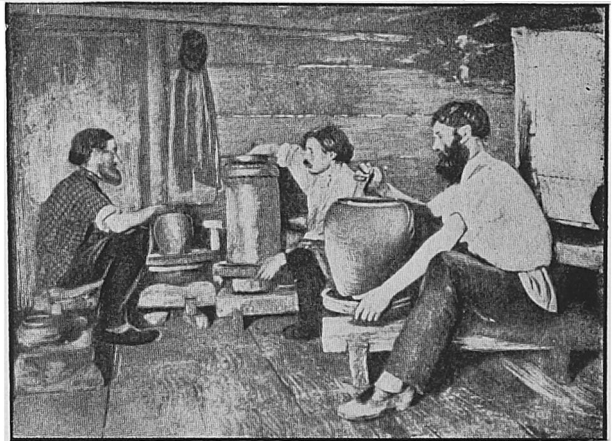
A RUSSIAN VILLAGE

popular branches of the vast home industries of the Russians, which comprehend many others including the weaving of silk, carpets, and cloths.

There are more than 10,000,000 peasants engaged every winter in Russia in making all kinds of most ingenious and beautiful toys. The natural aptitude for carving possessed by the Kustari is shown to the full in the most beautiful workmanship in carvings of figures, animals, birds, etc.

With no other tool than his beloved penknife, the peasant carves the most uncannily minute and graceful objects out of "tchinar," a special kind of wood. One extraordinary effort in such work is a set of doll's tea things, including the inevitable samovar or tea-urn, a teapot, cups, saucers, and plates, so minute that all the pieces of the set pack away into a tiny box which at a pinch can hold only one green pea of average size. Tea sets of thirty-two pieces are not so astonishing, though, as fifty dolls that can be extracted from a midget mother barely two inches in height.

Kustarny jewelry and bric-à-brac are particularly beautiful. About Russian jewelry, both in design and craftsmanship, there is a certain indefinable charm found in no other. It is more like a blend of the best European and the best Eastern artistry combined in subtle harmony. The finest of it is produced by the Kustari, who are remarkably clever jewelers, executing the most intricate work with a beauty and finish so perfect as to be almost

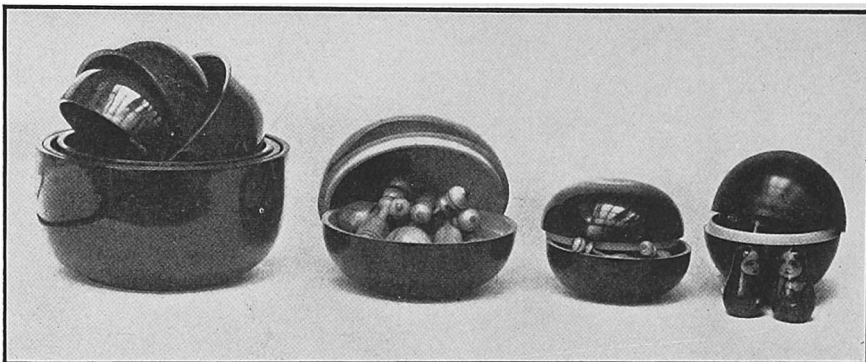


THE KUSTARI AT THEIR CRAFT

beyond comprehension, when the lack of training and the conditions under which the exquisite wares are wrought are taken into consideration.

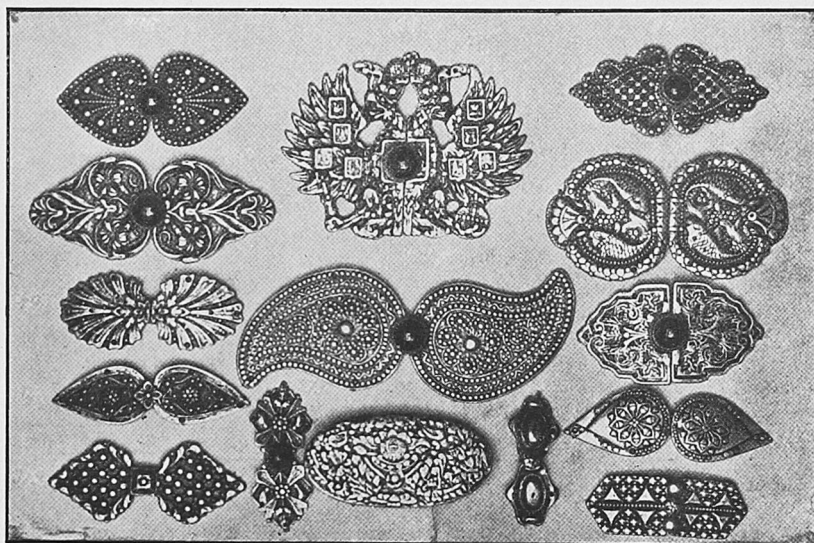
Bronze work is the product of a small section of the peasants, who in addition to being unusually skilful craftsmen have made a special study of the work. Their casts of insects, animals, plant life, human subjects, and others are strikingly handsome. Others of the peasants devote their tedious winter to casting life-size studies, which can stand the test of the best ateliers in France, Britain, or any other country noted for such work.

What is certain to become in time as costly a



NEST OF BOXES CARVED BY THE KUSTARI

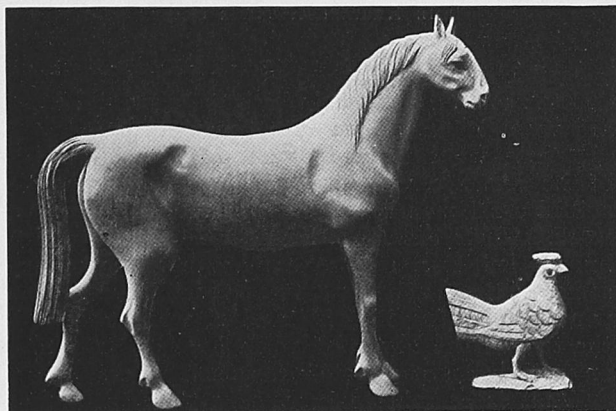
JEWELRY
PRODUCED
BY THE
KUSTARI



CHARMING
IN DESIGN
AND
CRAFTSMANSHIP

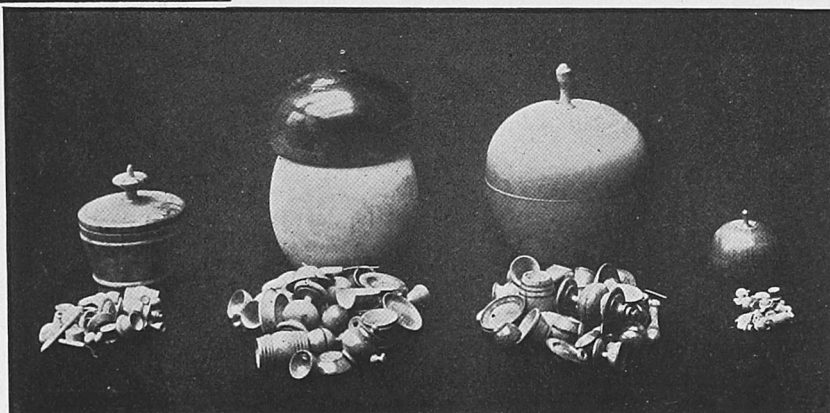
craze as ever Japanese and Chinese lacquer is the Loukoutin work of the Kustari. This particular art, for art it is, was created some two hundred years ago by a peasant family named Loukoutin. The model is first enameled in various designs and colors, and then baked at a high temperature. A subsequent finishing process produces this lovely enamel work. Pieces of old Loukoutin, which is very rare, now bring more than their weight in gold. The Russian and other connoisseurs are no fools!

The precise form of handicraft selected by the peasantry is influenced to a great degree by the quality of raw material obtainable in the particular locality, the climate, geographical conditions, and the local demand.



WITH NO OTHER TOOL THAN HIS BELOVED PENKNIFE, THE PEASANT CARVES MINUTE AND GRACEFUL OBJECTS OUT OF "TCHINAR"

DOLL'S TEA THINGS WHICH MAY BE PACKED AWAY INTO A TINY BOX



Thus, in the Caspian Sea District the peasants are mostly engaged during the winter in weaving carpets and silk goods, and turning out silver work. In the Northern District of the Volga, leather is prepared and finished, and furs got ready for market the chief varieties being sable, white and silver-blue fox, ermine, squirrel, and so on. Again, the manufacture of toys, which ranks among the most important Kustarny industries, has its principal seat in Central Russia.

The Kustari sell the most of their wares either locally or at the District fairs. These fairs are visited by agents who buy the products for sale again in the cities, and order the goods required for next season, and often supply the raw material.

In small or remote districts the Government has organized District Kustarny Centres, which supply materials, and not only purchase the goods but push the sale of them in channels which the peasant craftsmen can not hope to reach. These centers also collect the finished work, and distribute the payments for it.

In no other part of the world is there anything like Kustarny. The work of the Kustari is not only uncommonly useful; it is, too, the outcome of an untrained and uneducated person working to express him or herself—not for commerce in the first place, but for the pleasure of doing it.

That is the secret of Kustarny.